# The cinfluence of Samalera on nusic

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रामजात जताकीणम् धनुतकहे। संक्रम्।
तंत्रमाहानितम् वन्ते सामनेवुमहाणवम् ॥

Music can be defined as a Special Kind of Document or Vidya, which brings no rumense Joy 'Samjak geetam Sangeetam is its Simple defaution. Missie which has evalued in Inora that is Bharata and cinbibad the atmosphere and spirit of spiritual India is known as Bharateeya Sangita or Inoran Mubic. It has a Special Character of its own. It differs from the music of the countries. Though it is influenced by foreign number and cultures, it has Preserved its own quality and nature. It has absorbers foreign materials in an unitying method (Swami Prajnanavana), Its Sweet Soothing Sounds, louch the heart, evaling an niexpressible alsthelie feeling, bringing fermanut parce and solace to the human mui .

Mulie has Seven notes - Sa he ga ma pa da niv. If there are combined to form a Compound word it becomes - larigamapadani. This word it formed of by three words - San, gama and Padani. Sari ion Samskit means a boat (That tohich moves - in water without rimposiments); gama means to enable or make it available; pada means position and ni means to give. It means the boat which

Sc. with compliments from Nagarajan

and the fath to readine God.

Mulicologists are of the opinion that the numbre of national of the world has its Prost in the Sufreme Sound Known as Sphota or Sabda Brahman. According to the Mahabhashye, the Cabual Sound guies brite to Speech and numbre. Mulice manifests in two ways — Aahata and anachata — the manifestad and remmanifestad. Aahata Nava is the Cansed by the friction of Vital air ( Prana) with heat-energy (agni); Sound generates and manifests. This is Called Nava; God is Nava Brahman. It can be Said that numbre is the gift of nature to man.

Gandharva Vera. This is a Subsidiary Vera of Samavara Cun ancient fore fathers have Shown different paths to readise God. Mubic is one of them. This fath is known as Sangitopalana, as States by Mashudana Sarabvatt in his Advaita Sirahi! In the life Jaman, happiness and Sorrow hill not not again measure. Ganerally, Sorrow is in greater proportion. Music is the most important means to get freed from broadly Sorrows and borrows and brownies. Sage Wogaranya (14theaut.) has deleube to the ann and greatness of music

संसार्दुः स द्याना उत्तमानामुन् अहात ।

Marie has been gifted by Good Sankara to emancipate the good from the Sufferings and Sorrows of Sambara! To cross the ocean of Sambara and eatily realise God, is the ain of nutic' Days Saint Tyagaraja (41515)

214 +11512 Hord (154) in his Athana raga
Composition ' 21 41 41 41 21 21

Vada: The word Vara is derived from the hoot Vid - Vid gyane; Vedayatt means to give Knowledge and hence, The Vada has Proceived the highest hocognition. The word Vid rindicates Three rideas - 1) to be or exist - Sat, (2) to know-chit (3) to receive or get in. rasa or ananoa. au Vera Suggests Sachitanamoa. Vara means Knowledge. and this Knordedge is Spiritual. As it expound Supra Sandual Sulgaret, it is Vara. The four furnisharthand or goals glife, artha - health and Kama debries can be runderstood and realised by worldly affairs. But, for the blumbedge of Dharma and mothe Trighteourness and Salvation, Knowledge you Vasas is necessary. As logic is unlimited, The apaurusha Vesa Visya is means to he alisation - Says Adi Sankaracharya. Though it is accepted as the word of God through the Sages and Though it has used many woods helaters to the material hoold, the Vera is the embodiment of The All- Knowing.

Though Vada is one, for purposes of application, it has been divided by Mahashi Vada Vijaba riute Rg Vada, Jajurveda, Samaveda, and Atharva Vada - Rg Vada for the attainment of knowledge, Jajurveda for Jagnas or Sacrifices, material progress. The Taithriga Brahmana Says That Sama refers to the Tajad-

Effolgence, aspect of Brahman ( HATO);

ETTT JUN 31397.). Hence, Lord Krishna has
Said that He is The Sama Vada ( HATOT)

ETTT DATE: In a solition to the Vadas, Several

Shutis, Smritts, Prasmopanishat, Manuformiti,

Ramayana, Mahabharata, Shima Bhagavata
and The furance contain praises about the

greatness of Samavara.

The Speech organ is the elbence of the organs of the humanbening: RK is pronounced by this organ and hence, RK is the absence of the Speech organ; Sama gives anawar joyand hence, it is the elbence of RK: Udgitha is the fact of Sama and it is onkara which encompasses all Lours and Udgitha is the elbence of Sama and to orthing of modification like the load.

pance to us who suffer in the mussame life. This is the highest aim of Samavasa. It is the authorized mutice and of Victory achieves by our Verice Rishis. Its inherent dirmity has the power to bestore feace and joy to humanity. Hence, Samavasa is Said to be the elsence all the Varas ( TTATH IT 50 Fatth FIT TATITH! Satapatha) It has given a drime Sound to call the matras.

has Brahmanas and other texts attached to it.
The texts related to Sama Vada are -

(1) Brahmana: Taanot, Sha Vimba,
Devatarhyaya, Sama Vohana, Arshya,
Chandogya Vamba, Samhitopanishat.

(3) Chandogya, Kena. - Upanishats

(3) Svanta Sidra: Latzayana, Drahyagana, Taiminiga.

(4) Grihya Sedsa: - Khazira, Gubhila.

According to upanishads, Sama meant Sing. Sa means PK or word, ama means Stara or Vitalair or frame. When Sa and ma muighe, it basones Sama ( FITH 730E) अम नाम सरः । अस् स्वर्माः संमीणत साम शक्दों निव्यन्तः (ch. up.). More Rix or Siana Cannot be some . These are neutrally dependent when They mingle, They become Sama. ( ) sa HI AI , AI J (AII - Ch. Up). To develop from The known Svarab is the refuge of Sama. (का साम्बा ग्रातिशास्त्रमः परामण इत्येतते (०६०). विनिष्ठि साम्बी: चुणी: - Ite upasana gesamagana Which is pleasant, Soft, melorius, majestic and benefic having special notes Should be done. The Indiminiza Sakta has emphabised That the Soul of sama Vada is nulic -" जीतीषु सामार्ग्या

Sama Vada is the Vaca heavy to be Seng by the Dedgate. Among its 2639 maintral, except for 75 ones, the others are Rightonic Riks. These Riks are part of the Sakala Samhita. The other 75 must have belonged to the Baskala Samhita, which is not available. Right and is the master (FITA) and Sama Vaca is the Dhater (ETTA).

The tragions. If is laukika or number out human for expressing Sentimento. Margi

Samagama: The cimportant gamas are Gayatra, Agneya, Aindra, pavamana, Arka, Dvanoa, vrataparvas, Sukriya, Vama revya, Brihat, Agni Shtomi, Yagnayagniya. These names are related to metre, Ribbe, Deity and yaga etc. Most of Rko J. Sama are in the Gayatre metre.

The Chambogya upanishat describes the method of Singuig ordganas, Svaras and defferent lamas. Omkara is the Soul and the most reinfortant and Udgana. Therefore—

3 HAND OCARETS AT HATTAN — One tohick is essence I Udgita Should be meditable, les ause the Udagata begins his Surging with Conkara. One is not only the Symbol of Paramatina, but also the nearest to Him.

Being the name and Symbol, it is the best means of me of taking on God.

The parts of the Sama are known as Bhaktis. As the Udgate does the Udgana with om, omkara has because Udgite, because "I THAT! THE THIS THAT! THE THIS THAT! THE THIS THIS THIS THIS THIS (Chi Up. 1-1-4). The Cexplainer already). The uparishat goes a step further are bays - H JUT THIST THAT!

THAT! - this is the best of trasas.

Rala is the essence and base as well. The letters of the Udgita Should maritalis as Ut gesta - france is Ut, Vak is goe, annual cause is IT. Hence, every Sama is bagun with on Kara.

behan a text is being or treated to a melosy, naturally it undergoed modifications. These changes are known as Sama Vi Karai. The more elaborate the mulic, the more

the more distortes and Sandrines -cenrecognisable do the books become. In between the broken the words gakik, new toones are formed by the Svarad resed. In Jamagana a, e, o, au, ha, vhã, taye, hub, hup et are used. If may be remembered that in our dassical music, familiar Syllables such as a, I, o, ta, na, to, tanari, tadari etc, are used. In Some Samuel, will bas of the text only Bhakara is used. This is known as Bhakara Sama. These woods and or Sounds have no particular leterary Significance. These are called Stobbas ( Tolay), which have become rüseparable parts y Samagana. Rks emsergo Six Kniss & V: Kara n Change: -

(1) Vikara: changes in the letters of the Rig Verice words in the Samavarie Selling. ex. 372131141 alrid -

Agna becomes Ognazi

(2) Visleshana: The Yowals of the word of the Rik becomes lengthere : and broken. eg: And becomes Oyi to yayi -

(3) Vi Karshana: The Vowels become lengtheres as above of ye becomes yaayl.

(4) Abhyada: Repetition. Seriging livrice or Ihrie the Same letters. eg: Nrimnayi Nrimnam (3) etc.

Dirama: Pause: Seiging part ga bord after a fause. eg: Grinanohavyadataye is Sung as Grinanohal Vyadatoyayi.

(6) Stobba: Introduction of exclamatory words in the middle gasong: - eg: auhova, havuva, ogida, Himmaeto

स्तीमस्य कष्णं नास्ति किंग्यास्ति न विवर्णता। आवित्ममण्मतिव्याप्तं विशिष्टं कस्त्रणं भवित्।

All these movifications are resed to enhance the melooy. So, they are known as Stobhas. Stabhas are of two knish

Darka Stobha: This is also known as Sarkaka Stobha. It has a definite fixed meaning; It is laid down that particular Stobhas to be Seng in Particular Samus.

Devalas to be seing in farticular Sama!

Devala Stobbas! There are 13 Stobbas Such as have, hayi, alta, yeavoo, ye, accuracy, trimm, svare, ya, virat and hum (ch U-1-13-1)

Though there is no farticular meaning, they circlete Some meaning Connected with the Devala. age Voo kara is Adilya, him kara is prajapati, ya is Anna, tha is Atona etc., Patalotobha beeing the Soul of Asariragana. Thus, fara Stabhas have gained cimportance of may be remembered that ye, tanasi, tadarina, tom ste, are used in mulcic laggery to ere to force and aesthetic beauty rie Sougery Ragas or melovies!

Chambogya. RKo are the Sachitya or literary hoods of Lamagana. To facilitate buying by sphilling the words and adding here and there, new letters. Sama is buy. The main aim here is the number of Samagana. Here, the rules of metre and grammar are repealed, it should not be confidered as an error bay Kallinatia. in his Commendary on the Sangita Ratnaka of Saranga seva.

सामवेद प्रकृतिके संगीत गानवशात. नगरित प्रवामां पुनकिरधीकिन्न न वाषात्रीत मन्तन्पम्।

elablical number, the Schitya becomes almost centrecognisable Sometimes, particularly when the Seinging is elaborate. A class of histories and critical keep on sofreozing the comportance of Schilya. This, effect becomes almost impossible as This is natural and circulated as could be seen from Same Year. Sent this does not necessarily mean that the Surger has the license to split the Schitya as he pleases.

The RKS of Sama, have been classified with Samhita and gain classified rinto far varchika and Uttararchika. The Second floor varchika is called Aranya ka Samhita. Samagana has been classified wite Gramegaya and Aranya gaya, or oha and or ohyagana. Purvarchika Samas here dedicated to probiosing deither Agui, Indra, favamana ete, The direct case of Dharma Can be Seen in Singuiga about Village deither in the Gramegaya, lohich was Sung feebliely loyall Communition. The hages of this Geya are

Verice mentione different types of Veena. Verie This is like the modern Bhayans, Samkirlangle

The Riks I he second fait I furvapelike here meant for Suiging Privately in forest regions, in a peaceful survisonment. It is

that have have bounderly and lustre. This brighing may not be ple asing to the Common People. Here, the Seriging is brittent any means to brighing new things what was not larker. ( It hat a series to be sugaring new things what was not based on fatanjalis statement - Sahabra Vartmaa Samava Jah - we can bay that there was Seriging in defferent styles according to manodharma or mental disposition. In orthogographic from the same of the property with the modern there was I this is like the modern manogharma mubic.

The Same Rik was Sung in an easier manner and also in a learned manner. according to the circumstances. This may be compared to the modern fractice of Surjing the Same Song in a Simple manner and also in a Superior manner with Sangatis and gamakas.

In Jagnes the Udgatra cuse to Suig 2-7 Riks in one hage. This was helpful to there to hearn Lama Lenging. In Uttarachika the Bothered Riks belonging to the Stothador Riks were being in the Lame hage. In modern hintes the notation for pallari, annipollari and the frist charana are given and the only the boards or literary part gomes charans are given bit a note - it is like the above charanas. This system's origin may be have to the above system g Lamagane.

Sama dingers cesa de de de la Vera. The Vera. Veric hiteralure mentions different types of Vera. Among the oldest is the Ekatantsi Vera.

They believed that this to as very helpful for the opasana of onkara or franco. The odgatri would play on the Aansumbara Veena (43 Dobbasson) in the begining. To Sing the Svarad in the upper and lower octables, the DVitantri, Tritantri, Chatustantri, the Saptatantri or chitra Vecuas come to be cesed sie course gline from the faint of certestain ment of the people, the number of Strugs -increased and The Salatantri or Kalyayani Veena came suto use. for Verice Suging the Chatustantre and Chitra Veenas and for Surging Slokas of poetical books and poetry or Vakhyagana, the glotninger Vipanelie Veena, 21 Strange Veena and Kakile and Then types of Vakhyagana Veenal, too Calle I Lankika Veenas became elassifici.

Regis .

Vyakhyagana is the origin of modern Gamaka Vaachana. All these Veemas were without Steps. Along with Samagana Their Il rustrements like Veena, Veru, mridanga, Panara, pushleara, Bhaans a were also depending on the macellity

The main Sama Surger has many abbistants to Sing with him. The Chandogye barrishat describes we composition of gama and gives it five Components. They are frastava, Udgita, pratihara, uparava and Nichana These are called Bhaklis, To begin the Rik with omkara is prastava. The Singer This Part is called Prattola. Then the Udgatha brige the odgita portion of Same, which is the most important part & Sama. Udgita means to Brig in the Upper Staras. The

The third Sunger taked up the last word of The Udgita and Suigs the Pratition a fortion. After the Uparava, all the three Ritviks jointly being the Concluding portion or Nichaua. along with omkara and thus conclude the Brigging. Here, the Singing the eka Stara is grainally brought down the lower base and Concluded. This is called Nothana. Heinkara is the basic potch : Heinkara is Egnal to Hemikara. Thus, Samagana is beudere I in the ascending order repto the lodgita and then the avarahana orderthe descenoing order. This system was in Vogue til the 11-12 centures This system is followed in the modern system of mulie as well. The order of Composition Such as Udgraha, antara, alhoga has followed the order of Samalera Composition

In the Sacrifices, the group obdgatris Such as Udgate, Pratitiona and Sub-almanya coos to seing each part Separately and in conclusion Song the Nishana logether. This chorus Senging is Seen in modern nubic, especially in

folknubie.

The Chander you panishat Logs That the boards of Sama is Svara and the basis of svarani Drana. Samika manns a group of three notes (ga mi Sa). The Svarantara Ni was adoled to this are being, indian and western scholars have cononeted Shuries and hosearch regarding the aspect. According to their neutic of the Sama Vega is in the delicenomy order. It resemble & the Pentatoric raga Abhogi (Sa hi ga ma da Sad Sa da ma ga ri ba). In course of line Soven notes came to beruse? Lake on the Kharahara Priya Scale or mela

Came into Vogne. Till the time of Samgaseva

(13 to cent) this was Contridered as pure Scale.

The Svaras of Sama Vera have been argusted
in the three octaves - memora, morning

and tagra This is formed in every behood of

Sama Vera. The flute has played an important

Role in determining the Svaras of Sama Vera.

They are - ma ga hi da mi da pa. (H:

ETHORIST 92441 ET Forth FESTA TATI II (Naraonya
Sikha). This is in the decenoning or der.

Generally, Samuel are in 5 notes. The Kaultuma branch has Seven notes. The Smitis (microtone) of all these have been pecognizes. The Mahabhashya Says that there were many branches of Samavera. But in Course ghine all Them have gone into oblivion. The ancient texto mention 13 Samagacharyas and lin fravachanakaras. But, non, we have only three Schools - Taimininga, Kauthuma and Ranayaniya. The Ranayaniya School is found in Tamil Nads Kanchipuram -Valamboor, Kumbhakonam, Nylose, Bangalore, Gokarno and vousi gkarnataka, Jayapur aus Nalliura J OHarafredesh, Kaultuma in Bujarats Tamil Nas, U.p. and Parts of Karnataka, and Jaiminigas or Talava Karas are forms - cir Tamil Med and Kerda.

The Samagana Scale is generally

Pentathonie. This is formed in folknussic
and music Jancient Greece. The Stanas'
are called yama in Sama Varie Parlamee.

The Sama Varie notes are Krushtha (Marhyama)

Prothama (Ganchara), Dritya (Rishabha),'

Tritiya (Sharja), Chatulha (Nishara),

Manora (Dhai Vata) and Ali Svarya (Panchama).

Notation. The Sama Varie notation is numerical. The numerals 1, 2, 3 de., are given on the top of the words of the Song or letters of the Song to wir cate their notes. The following numerals with cate the notes:

ma gå så så ni dha pa The numeral which is on the top glastics letter Ja Dama Veric Song becomed the Key note of that song. for wishauce, if the Sama begins with the numeral 2, there the gandhara Svara becomes the Kaynote of that Particular Song; if it begins with the numeral on it, then rishabha is the Keynote githat Song. If there are two numerals on the top I a letter, That farticular letter or Syllable will be song in two notes. If the Syllable ' Ira' is on the top of a letter of the hymn, it means deorghabraia or clangates note and The Same Stara will be soing in two matras ( unit of time measure in a tala). eg: Han is to be Seng as Sa-Sa.

farticular letter, it means that the letter has two matras. The Sama Swiger cuses his right-how of palm as a New oy haference for the notation of Various Songs, The middle

line of the thumb circlicates the figure!

or the note Nashyama; the middle line of
the forefringer circlicates 2 or the note
Gaudhara; the middle line of the middle
fringer circlicates 3 or the note Rishabha;
the middle line of the mig-fringer circicalis
that middle line of the mig-fringer circicalis
that the fringer circicales or the note dharvate;
and the trip of the thumb circicate for the
note parchama. Boy this method the Sama
Surger easily remember the entire notation
of each Sama, tohenever he series. Hence,
the falm of the trighthand is called Gastra
Veena or the Body Veena. This method of
Samagana notation is the origin of modern

notation. bala or time measure was not used in Sama. But Thystem in Sama is expresse & by the Chausas or metre of the hymno. Most of the Lawas are in the Gayatri metre, Some in Agrushlup and Jagate metre. The metre ois decided by the number of letters. If there are 24 lellets it is Gayatsi metre. In actual Suging of the hymn, the Irhylater was determined by matral - Hrasva or Short Yowel (one matra), deighe or long Vowel Clivo materald. and Plutar Proralet is of three materias. The avantara Svaras had separate notation. The lines measure or thylute was shown in two ways - Sa Saboa Kriga-by clapping aund Nissabda Kriga - by sident movement glitchaus. In course of theine , this gave ruse to the Tala Systein.

Moreover, each Sama begins with a different key note. This gave rise to Shifting Scales of Various Sorts and farmed a Apricharia System. (new Scales obtained by Shifting the Key note in a Scale), which in Course of time, became the basis of Tattis the basis of Raga. Svaras are Seven, Gramas are three murchanas are twenty one, Tanas are fiftyone; this. is the Svara manada. South the Nora orya Sikha.

(सप्तराः न्योजामाः मूबिनास्वैक विश्वातः। ताना पुकीन प्वावतिस्वैव स्वरमेडकम् ॥)

Garia Kala or time of Suiging

The aveient Rishing, Keeping in View Itre tamperature, the atmosphere, the benefic and malafice effects on our body and nervous bystem, have elassified the Samuel assortingly. I when brigging world be free from blenish and beneficial. Its buch, some Samuel like Bahishpavamana Stotras Ishould be Same in the marring; Some in the early hours, Seme in the afternoon; Some in the evening and Some in the night, the Tamor brahmana gives details about this classification.

Vogne in motable that this System Came into Vogne in morning hagas — Bhoopali, Bhauli, Malayamaruta eta; morning hagas — Bilahari, Dhanyabi,

Kadaragaula etc.; evering ragas: - Vasanta, Nata Kururanja, Poorni Kalyani etc.; All hine Iragas - Bhairani, Sankaraloharana, Kalyani, Arabhi etc.; Long Compositions, The Sama Vara has bonne Long Compositions. Dorne of hem require 30 animates. ag: Raja Sama, Maha Vanis Vaanana Sama, Kasayapa puccha lama etc. Some groups of Samas require more to bring. To bring Some of them in defail and in groups require 2-3 hours.

In Karnatic newticalso, there are long compositions. ag. faranoanadada's Suladis, Ramadoverny Dikthitar's 108 Raga Tala malika, Maha Vaid yanalta Iyer's 72 Mela Raga malika. These ragnire more than 2 homes to Suig. The examples of long Compositions are Multin Swamy Dikthitar's Chalmonsa Ragamalika, Nakehatra Ragamalika 327 ragas Here also, the suffuence of Samavara Cambe notited.

In order to obtain Rala, all Sward Should be pronounce & clearly and loudy, without Swallowing or numbering or throwingout Some Varnas. The Svaras Should be pronounced clearly without noixing. This Shows that obtaining Gana Rasa was Controlered - infortant This cudoubterly faver the way for Rasa Weka in number.

The Chandogya has laid down how the Sama vasaka Should be careful in Soughing; how confert out it is for the vasaka and Sama to be come one; how to eether the Svaras; how good brigging bestows longerity; how he lives a Shinning life pand how he be comes famous as a great Soul.

Riks reflect the debires I all chabbes. Brof. A: Hillebrandt Says" the hymns did reflect the opinions, not only other higher, but also glie lower classes and the fopular travilions of different ages". we can undouble sty conclude that the origin of Pathani, anupathani, Carana Their System of notality, Jamaka Vaachana group buging, Tala bystem, manosharma music, the Concept of availa (37147), Vilamba or Sloso lempo, Counting, nurchama, Tatis au D Nagas, dh'am au & Rasa V. Veka, Comparents of mubic and the Subjects, Which have developed during the course of tentures, in the Sama Vara, House, that every book on mutic and muticology gnotes zagyavalkyws Complet -सामनैवादिदं जीतम् संनग्रह पितामहः॥ and Sarguru Dyagaraja has being - सामनिशमण सिधामयशान ने रें Composition Ellanda (Hindola). The nutric of the Divya frabanohab. In the Sni Vaishnava travition, Alware are the fore rumers followed by the Achanges. Sri Nathamuni was mideed a luik as it were, between the Alwars and the Achanges. The Bri Vaibhnavas remember him even today, tohile they Start Charling the Nalayina (4000)

किशीनाथ समार्था नाशमान महममाम । अस्मतानाथ पर्यन्तां बन्दे गुरुषरेपराम् ॥ When the devotional Songs hendered by the great Always were almost extinct, it was

Nathamuni, who complete them and took pains to fut them in order and names There as Dravida Vera. ( Nathanumi has born in Viranarayanaparam - now Kaltu Marmar Koil, a lownship 15 miles away from Chisambaham in Famil Nas.) He him between 823- 924 to. He was a great Scholar in Samskir and many Sastras and a yogi! He havived the festival called Time Vathyayanotsova - festival of Secitation of Deiga Prabavohas, which has Stopped after the time of Tirumangai Alwar. He set Them to mulie and revive of their briging along with the Varie recitation, He also organies a special kind of dance Called Araigar Sove and made arrangement to carry on the Source in the Strikaugam and The Vishmutemple. The Snivarishnavas Considered the Devya Probandhas agnal to Samplint Vara and this has continued from the 9th century onwards and So, they are being respected as Ubhaya Verantis.

The Compositions of the Alwars have nuch much value. This was mobiles and conversioned by the Scholar through the Services of Nathamuni. He is regarded as the frist Achanya in Ski vanishmana tratition. These prabanothas were being in ancient Tamil ragas or farm. But the course of time the practice of Sungary them has disappeared in Course of time. Now they are recition, Even the pronounciation of troods is not clear. Each ferson her tail in the own way accomming to his voice.

Some Soiva Noyan ans. Whose outpourings are known as Tituleubalout, Thrulwhakam,

Tiruppugal, Tevaram etc. played a 19 major hole in the Bhakti Novement and revived Herioniton in the Middle Ages. This period has been rightly termed as I Seripann Nutrick golden Age.

bere Sewy in Plantant hagas. Noro, we have to find out the pagas of here prabanohas. of the 103 farms of ancient Tamil mutic, orbort 28 parms have been been becognised. with the help of the parms of Tevaram. In course of time, the names of hagas. only 24 parms have been Serviving. In those days parms were elablified with day hagas, might hagas and all lime ragas. The Tevaram and Digaprabanohas. The Tevaram and Digaprabanohas. Siddar faatal.

(a) Evarains have what is known as Kattales (a) Eta). Similarly probandhams have offers. (3/1). This indicates the rhythm of the Song. Based on the pan ssai, it is possible to throw light on the mutic glie Probandhas. Towarams are being generally in acor, tripate and Impaka talas- time-measures at present. By following the metre of the prabanohas, they can be being the Set to Kess talas. The late Ariganeuri Ramanya Trengar, the pole Stangkamatak mulie stat the 30 faburans & the Timppavai to delectable ragas and cise of to bring one pasuram rievariably in every one of his concerts. Similarly, ausher great neutician of yesteryours, late T.K. Raugachaniar Set Some ofthe Prouvains of the Alward to music and sing them in his Concerts and popularisa Them In the 18th contary Guruswary Debikar J

It fractice of Sourgeing Towarant in Siva temples. Before these became extrinct; following the old path or towartion, Tamil Isai Sougham of chemnai, has attempted to its revival from 1949 and this has begun to pay rich results.

As States earlier, Tavarams aut Prabaushas were Sung in pans. Though there have been 103 fant, only 24 of them have been used. Similar to These. The identical Present day Tragas are - Ganotaram - Gayakaprija, . Indalam - Lalita Panchaman (Mayamalava gowla) Pancham - Arhiri, Seekamaram - Navanama Rriga, Kurinji - Malahari, Vyala Kurnigi-Sanrashtre, Kantikam-Bhairavi, Senounti-Mashyamavati, Nattappasai - Nata Kurunji, Takkebi-Kambhoji, Serraji- yarrukula Kambhoji, panjaram-Koonagowlas Kolh-Sindhukaimara, payamtakka-Sudhe Saver, Megharaga Kuruji - Neelambari, Payam fanjula - Sankarabharana, Sadari - pautuvarale, Tiruttanoakam -Begase, Kaantaaram-Navaroj, Andalakuriyi - Saila Desalchi, purancermai - Steckanthi etc:

The Bystem of Suigning the Divya Probanska established by Nathanium is now extend. It is very defficult to know in which hagad they were of to Suig. First as the bringing of Tevarams has been benived, there is the new to do research and launch a movement of Suigning the Probanohams as they were Song Previously. Shi Rama Bharati has Sung Some pasarams and they are available cabsetts are available on the Sambkrit Research Academy of Melu Kote, a 500 year old manuscript of pasarams

has come to light. It has the names of
the hagas and offus. Research has been
going on in this ragand. It will help en
to know in tohet ragas these probandhams
ersed to be Sung 500 or more years ago.
This discovery and research will pave the
toay for not only having, but also
Sringing the probandhams—in a better
one of settractive manner.

समस्तेण जगतेतर न्यरान्यमः। सजीवयति विद्यासा सनी विद्याः प्रसीदत्॥

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# by Dr V.S. Sampath Kumaracharya

## THE INFLUENCE OF SAMAVEDA ON MUSIC

सामजाक्त जलाकीर्णम् छन्दःकल्लोल संकक्रम् | तंत्राहान्वितम् वन्दे सामवेदमहार्णवम् ॥

Music can be defined as a special kind of sound or Vidya, which brings us immense joy. Samyak Gcetam Sangeetam is its simple definition. Music which has evolved in India that is Bharat, and imbibed the atmosphere and spirit of spiritual India is known as Bharateeya Sangita or Indian Music. It has a special character of its own. It differs from the music of other countries. Though it is influenced by foreign music and cultures, it has preserved its own quality and nature. It has absorbed foreign materials in an unifying method (Swami Prajnanananda). Its sweet soothing sounds touch the heart, creating an inexpressible aesthetic feeling, bringing permanent peace and solace to the human mind.

Music has seven notes – Sa re ga ma pa da ni. If these are combined to form a compound word it becomes – Sarigamapadani. This word is formed by three words – Sari, gama and padani. Sari in Sanskrit means a boat (that which moves in water without impediments); gama means to enable or make it available; pada means position and ni means to give. It means the hoat which enables us to cross the ocean of samsara and the path to realise God.

Musicologists are of the opinion that the music of nations of the world has its root in the supreme sound known as sphota or Sabda Brahman. According to the Mahabhashya, the casual sound gives with to speech and music. Music manifests in two ways — Aahata and anaahata — the manifested and unmanifested. Aahata Nada is caused by the friction of Vital air (Prana) with heat-energy (agni); sound generates and manifests. This is called Nada; God is Nada Brahman. It can be said that music is the gift of nature to man.

Our Sastras have termed music as Gandharva Veda. This is a subsidiary Veda of Samaveda. Our ancient forefathers have shown different paths to realise God. Music is one of them. This path is known as Sangitopasana, as stated by Madhusudana Sarasvati in his 'Advaita Siddhi'. In the life of man, happiness and sorrow will not be in equal measure. Generally, sorrow is in greater proportion. Music is the most important means to get freed from worldly sorrows and worries. Saga Vidyaranya (14<sup>th</sup> cent.) has described the aim and greatness of music in the following Verse:

#### संसारदुःख दंगानाम् उत्तमानामनुग्रशात्। प्रभुणा श्ंकरेणात्र गीतविध्याप्रकाशिता॥

"Music has been gifted by God Sankara to emancipate the good from the sufferings and sorrows of Samsara. To cross the ocean of Samsara and easily realise God, is the aim of music" says Saint Tyagaraja (बागुग भवसागरमुनन् दरिप) in his Athama raga composition 'भजनत्रेभराद'.

Veda: The word Veda is derived from the root Vid-Vid gyane; Vedayati means to give knowledge and hence, the Veda has received the highest recognition. The word Vid indicates three ideas – 1) to be or exist – Sat, (2) to know-chit (3) to receive or get i.e. Rasa or Ananda and Veda suggests Sachitananda. Veda means knowledge and this knowledge is spiritual. As it expounds supra sensual subject, it is Veda of the four purusharthas or goals of life, artha – wealth and kama desires can be understood and realised by worldly affairs. But for the knowledge of Dharma and Moksha righteousness and salvation, knowledge of the Vedas is necessary. As logic is unlimited, the apaurusha Veda Vidya is means to realisation – says

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Adi Sankaracharya. Though it is accepted as the word of God through the Sages and though it has used many words related to the material world, the Veda is the embodiment of the All-Knowing.

Though Veda is one for purposes of application, it has been divided by Maharshi Veda Vyasa into Rg Veda, Yajur Veda, Sama Veda and Atharva Veda - Rg Veda for the attainment of knowledge. Yajur Veda for yagnas or Sacrifices, Sama Veda for music and Atharva for material progress. The Taithriya Brahmana says that Sama refers to the Tejas — effulgence, aspect of Brahman (सर्वतेजः सामरूप्य शाश्वत्). Hence, Lord Krishna has said that He is the Sama Veda (वेदानाम् साम वेदोस्मि). In addition to the Vedas, several Srutis, Smritis, Prasnoparishat, Manusmriti, Ramayana, Mahabharata. Srimad Bhagavata and the Puranas contain praises about the greatness of Sama Veda.

वाचः ऋग्रसः ऋचः सामरसः साग्र उग्दीभोरसः (ch.U.) - the speech organ is the essence of the organs of the human being. RK is pronounced by this organ and hence. RK is the essence of the speech organ; Sama gives ananda or joy and hence it is the essence of RK: Udgitha is the pait of Sama and it is Onkara which encompasses all sounds and Udgitha is the essence of Sama and worthy of meditation like the Lord.

Saina means tranquillity. It endows peace to us who suffer in the mundane life. This is the highest aim of Sama Veda. It is the auspicious music of victory achieved by our Vedic Rishis. To inherent divinity has the power to bestow peace and joy to humanity. Hence, Sama Veda is set to be the essence of all the Vedas (सर्वेषां वा एष वैदानां रसी धत्सामः । Satapatha) it has given a divine sound to all the matras.

Every Vcda according to recension has Brahmanas and other texts attached to it. The texts related to Sama Veda are:

- (1) Brahmana: Taandi. Shadvinsa, Devatashyaya. Sama vidhana. Arshya, Chandogya Vamsa, Samhitapanishat.
- (2) Chandogya, Kena Upanishats
- (3) Srauta Sutra: Latyayana, Drahyayana. Jaiminiya
- (4) Grihya Sutra: Khadira, Gobhila

According to Upanishads, Sama means Sing. Sa means RK or word, ama means Svara or Vital air or Prana, When Sa and Ma mingle, it becomes Sama (सा नाम ऋक् आम नाम स्वरः ऋक् स्वरयोः संयोगात् साम शब्दो निष्पन्नः (ch.up)) Mere Rik or Svara cannot be Sama. These are mutually dependent. When they mingle, they become Sama. (ऋष्वे माता, साम पिता - ch.up) To develop from the known Svaras is the refuge of Sama. (का साम गतिरक्षयः परायण इत्येतते | ch.up) - विनिर्दि साम्नोः वृण्निः the upasana of Samagana which is pleasant, soft, melodious, majestic and benefic having special notes should be done. The Jaimuniya Sukta has emphasised that the soul of Sama Veda is music — जीतीष् सामारव्या'

Sama Veda is the Veda ready to be sung by the udgana. Among its 2639 mantras, except for 75 ones. The others are Rig Vedic Riks. These Riks are part of the Sakala Samhita. The other 75 must have belonged to the Baskala Samhita, which is not available. Rig Veda is the maatu (मात्) and Sama Veda is the Dhatu (धात्).

It is usual to classify music into two types – Margi (मार्गी) and Desi (देसी). Matanga, in his 'brihaddesi' says that to expound the raga according to the process laid down in definite situations is Margi music. Dasi music means the music of the regions. It is lankika or mundane and human for expressing sentiments. Margi music is based on Sama Veda.

Samagana: The important ganas are Gayatra, Agneya, Aindra, Pavamana. Arka, Dvanda, Vrataparvas, Sukriya, Vamadevya, Brihat, Agnishtomi, Yagnoyagniya. These names are related to metre, Rishi, Deity and Yaga etc. Most of RKs of Sama are in the Gayatri metre.

The chandogya upanishat describes the method of singing udganas, svaras and different Samas. On kara is the soul and the most important Udgana. Therefore — (ऑमित्ये तदक्षरमुग्दीतमुपासीत) — Om which is essence of Udgita should be meditated, because the Udgath begins his singing with Omkara. Om is not only the symbol of 'Paramatma' but also nearest to him. Being the name and symbol, it is the best means of meditating on God.

The parts of the Sama are known as Bhaktis. As the Udgata does the Udgana with Om, Omkara has because Udgita, because "पुरुषस्य वाक् रसाः, वाचः ऋक् रसः, ऋचः साम रसः, सामा उद्गीतो रसः ॥" (ch. Up. 1-1-4) (explained already). The upanishat goes a step further and says - स एषा रसानां रसतमः – this is the hest of rasas. Rasa is the essence and hase as well. The letters of the Udgita should be meditation as Ut geeta – Prana is Ut, Vak is gee, anna or cause is थ. Hence, every Sama is begun with Omkara.

When a text is sung or treated to a melody, naturally, it undergoes modifications. These changes are known as Sama Vikaras. The more elaborate the music, the more distorted and sometimes unrecognisable do the words become. In between the broken words of a Rik, new words are formed by the Svaras used. In Samagama a,e,o,au,ha, uha.tayo, hus, hup etc. are used. It may be remembered that in our classical music, familiar syllables such as a, l,o,ta,na, ti, tanari, tadari etc. are used. In some Samas instead of the text only Bhakara is used. This is known as Bhakarasama. These words are sounds have no particular literary significance. These are called Stobhas (स्तोभ), which have become inseparable parts of Samagana. RKs undergo six kinds of Vikara or change:

- (1) Vikara Changes in the letters of the Rig Vedic words in the Sania Vedic setting. Ex. अज् आयाथि वीतये Agna becomes Ognayi
- (2) Visleshana The vowels of the word of the Rik become lengthened and broken. Ex. वीतर्य becomes Oyi toyayi
- (3) Vikarshana The vowels become lengthen as ahove. Ex. Ye becomes Yaayi
- (4) Ahhyasa Repetition. Singing twice or thrice the same letters. Ex. Nrimnayi Nrimnam (3) etc.
- (5) Virama Pause. Singing part of a word after a pause. Ex. Grina no havyadataye is sung as Grinanoha | Vyadatoyayi
- (6) Stobha Introduction of exclamatory words in the midst of a song. Ex. Auhova, havuva, oyida, Himma etc.

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#### स्तौमस्य लक्षणं नास्ति किंव्यस्ति न विवर्णता । आदित्यमप्सतिव्याप्तं विशिष्टं कक्षणं भवेत् ॥

(Jainineeya Nyayamala)

All these modifications are used to enhance the melody. So, they are known as Stobhas. Stobhas are of two kinds

- (1) Vatsa Stobha: This is also known as Saithaka Stobha. It has a definite fixed meaning. It is laid down that particular stobhas to be sung in particular sumas.
- (2) Pada Stobhas: These are 13 Stobhas such as hāvu. hāyi. atha, yihā, yeevoo. ye, aauhoyi. himm, svare, yā, virat and hum (ch. U-1-13-1). Though there is no particular meaning, they indicate some meaning connected with the Devata. Ex. Vookara is Aditya, him kara is Prajapati, ya is Anna, Tha is Atma etc., Pada stobha being the soul of Asariragana, Thus. Pada stobhas have gained importance.

It may be remembered that ye, tanari, tadarina, tom etc. are used in music to-day to create force and aesthetic beauty in singing ragas of melodies.

ऋचि अछच्ढं सामगीयते - Says the Chandogya. RKs are the Sahitya or literary words of Samagana. To facilitate singing by splitting the words and adding here and there, new letters, Sama is sung. The main aim here is the music of Samagana. Here, the rules of metre and grammar are not applicable. If the words are split and repeated, it should not be considered as an error — says Kalhinatha, in his commentary on the 'Sangita Ratnaka' of Sarangadeva

### "सामवेदप्रकृतिके संगीत गानवशात् कदाचित् पदानां पुनरुक्तिरधॉिकन्च न दाषाऎित मन्तव्यम्"

It is a well-known fact that in our classical music, the Shitya becomes almost unrecognisable sometimes, particularly when the singing is elaborate. A class of listeners and critics keep on stressing the importance of Sahitya. This often becomes almost impossible as this is natural and inevitable as could be seen from Sama Veda. But this does not necessarily mean that the singer has the license to split the Sahitya as he pleases.

The RKs of Sama, have been classified into Samhita and gāna. Samhita is again classified into Parvarchika and Uttararchika. The second part of Parvarchika is called Āranya Ka Samhita. Samagana has been classified into Gramegeya and Aranya-geya, Ooha and Oohyagana. Parvachika Samas were dedicated to presiding deitics Agni, Indra, Pavamana etc. The direct use of Dharma can be seen in singing about village deitics in the Gramageya, which was sung publicly by all communities. The ragas of this Geya are Ooha ragas.

The Riks of the second part of Purvarchika were meant for singing privately in forest regions, in a peaceful environment. It is that these have sanctity and lustre. This singing may not be pleasing to the common people. Here, the singing is without any impediments. It is Oohyagana. Oohya means to singing new things what was earlier. (अपूर्वीत् क्षेपणं - जैमिनि)

Based on Patanjalis statement – Sahasra Vartmaa Samavedah – we can say that there was singing in different styles according to manodharma or mental disposition. In Oohya gana both Prakriti and Vikriti Svaras were used. This is like the modern manodharma music.

The same Rik was sung in an easier manner and also in a learned manner according to the circumstances. This may be compared to the modern practice of singing the same song in a simple manner and also in a superior manner with Sangatis and gamakas.

In yagnas the Udgatri used to sing 2-7 Riks in one raga. This was helpful to these to learn sama singing. In Uttararchika the Riks belonging to the Stotras or Riks Were sing in the same raga. In modern times the notation for pallavi, anupallavi and the first charana are given and only the words or literary part of other charanas are given with a note-it is like the above charanas. This system's origin may be traced to the above system of Samagana.

In sacrifices or yagnas etc. the Sama singers used to sing using the Vedic musical instrument, the Veena. Vedic literature mentions different types of Veena. Among the oldest is the Eka Tantri Veena.

They believed that this was very helpful for the upasana of Omkara or Pranava. The Udgatri would play on the Aaaudumbara Veena (ಅತ್ತಿಮರದ ವೀಪ) in the beginning. To sing the svaras in the upper and lower octaves, the Dvitantri, Tritantri, Chatustantri, the Saptatantri or Chitra Veenas came to be used in course of time from the point of entertainment of the people, the number of strings increased and the Satatantri or Katyayani Veena came into use for Vedic singing the Chatustantri and Chitra Veenas and for singing slokas of poetical works and poetry or Vakhyagana, the g stringed Vipanehi Veena, 21 stringed Veena and Kokila and other types of Vakhyagana Veenas, for laukika gana, Veenas having many strings called Laukika Veenas became classified.

Vyakhyagana is the origin of modern Gamaka Vaachana. All these Veenas were without steps. Along with Samagama other instruments like Veena, Venu, Mridanga, Panata, Pushkara, Bhaanda were also used depending on the necessity.

The main Sama Singer had many assistants to sing with him. The Chaudogya Upanishat describes the composition of gana and gives its live components. They are Prastava, Udgita, Pratihāra, Upadrava and Nidhana. These are called Bhaktis. To begin the Rik with Omkara is Prastāva. The singer of this part is called Prastota. Then the Udgatha sings the Udgita portion of Sama, which is the most important part of Sama. Udgita means to sing in the Upper Svaras. The third singer takes up the last word of the Udgita and sings the Pratihāra portion. After the Upadrava, all the three Ritviks jointly sing the concluding portion or Nidhana along with Omkara and thus conclude the singing. Here, the singing the eka svara is gradually brought down the lower base and concluded. This is called Nidhana. Himkara is the basic pitch. Himkara is equal to Humkara. Thus, Samagama is rendered in the ascending order up to the Udgita and then the avarohana order – the descending order. This system was in vogue till the 11-12 entries. This system is followed in the modern system of music as well. The order of composition such as Udgrāha, antara, ābhoga has followed the order of Sama Veda composition.

In the sacrifices, the group of Udgatris such as Udgatri, Prastota, Pratihāra and Subrahmanya used to sing each part separately and in conclusion sang the Nidhana together. This chorus singing is seen in modern music, especially in folk music.

The Chandogya Upanishat says that the basic of Sama is Svara and the basis of Svara is Prana. Samika means a group of three notes (ga ri sa). The Svarantara Ni was added to this and sung, Indian and Western scholars have conducted studies and research regarding this aspect. According to them music of the Sama Veda is in the descending order. It resembled the Pentatonic raga Abhogi (Sa rig ga ma da sa – Sa da ma ga ri sa). In course of time seven notes came to be used. Later on the Kharahara Priya scale or mela came into Vogue. Till the

time of Sarngadeva (13<sup>th</sup> cent.) this was considered as Pure Scale. The Svaras of Sama Veda have been adjusted in the three octaves — memora, moohya and taara. This is focused in every school of Sama Veda. The flute has played an important role in determining the Svaras of Sama Veda. They are — ma ga ri sa ni da pa (यः सामगानां प्रथमः स वैणोर्मध्यम स्वरः ॥

Naradya Siksha). This is in the descending order.

Generally, Samas arc in 5 notes. The Kanthuma branch has seven notes. The sratis (microtone) of all these have been recognised. The Mahabhashya says that there were many branches of Sama Veda. But in course of time all of them have gone into oblivion. The ancient texts mention 13 Samagacharyas and ten Pravachana Karas. But, now, we have only three schools – Jaimuniya, Kaunthuma and Ranayaniya. The Ranayaniya school is found in Tamil Nadu Kanchipuram – Valamboor. Kumhhakonam. Mysore. Bangalore, Gokarna and Udupi of Karnataka, Jayapur and Mathura of Uttara Pradesh. Kauthuma in Gujarat, Tamil Nadu, UP and parts of Karnataka, and Jaiminiyas or Talavakaras are found in Tamil Nadu and Kerala.

The Samagana scale is generally pentatonic. This is found in folk music and music of ancient Greece. The Svaras are called yama in Sama Vedic Parlance. The Sama Veda notes are Krushtha (Madhyama) Prathama (Gandhara). Dvitiya (Rishabha), Tritiya (Shadja). Chaturtha (Nishada), Mandra (Dhaivata) and Atisvārya (Panchama).

In some Samaganas the Kampana of the Sama Vedic Svaras are found. The definition of Gamaka - स्वरस्य कंपो गमकः । - being so, it may be said to be the origin of gamakas (embellishment - vibration) in music.

**Notation**: The Sama Vedic notation is numerical. The numerals 1,2,3 etc., are given on the top of the words of the song or letters of the song to indicate their notes. The following numerals indicate the notes:

ma ga ri sa ni dha pa

The numeral which is on the top of the first letter of a Sama Vedic song becomes the keynote of that song. For instance, if the Sama begins with the numeral 2, then the Gandhara svara becomes the keynote of that particular song; if it begins with the numeral on it, then rishabha is the keynote of that song. If there are two numerals on the top of a letter, that particular letter or syllable will be sung in two notes. If syllable 'ra' is on the top of a letter of the hymn, it means deergha svara or elongated note and the same svara will be sung in two matras (unit of time measured in a tala). Ex. Han is to be sung as Sa-Sa

If there is an avagraha after a particular letter, it means that the letter has two matras. The Sama singer uses his right-hand palm as a ready reference for the notation of various songs. The middle line of the thumh indicates the figure 1 or the note Madhyama; the middle line of the forefinger indicates 2 or the note Gandhara; the middle line of the middle finger indicates 3 or the note Rishabha; the middle line of the ring-finger indicates 4 or the note Shadja; the middle line of the little finger indicates 6 or the note Dhaivata: the tip of the thumh indicates 7 or the note Panchama. By this method the Sama singer easily remembers the entire notation of each Sama, whenever he sings. Hence, the palm of the right hand is called Gaatra Vecna or the Body Vecna. This method of Samagana notation is the origin of modern notation.

Tala or Time measure was not used in Sama. But rhythm in Sama is expressed by the Chandas or metre of the hymn. Most of the Samas are in the Gayatri metre, some in Anushtup and Jagati metre. The metre is decided by the number of letters. If these are 24

letters it is Gayatri metre. In actual singing of the hymn, the rhythm was determined by matras – Hrasva or short vowel (one matra), deergha or long vowel (two matras) and pluta or prorated is of three matras. The avantara svaras had separate notation. The time-measure or rhythm was shown in two ways – Sa Sabda Kriya – by clapping and nissabda kriya - by silent movement of the hand. In course of time, this gave rise to the tala system.

Morcover, each Sama begins with a different keynote. This gave rise to shifting scales of various sorts and farmed a Murchana System (new scales obtained by shifting the key note in a scale), which in course of time, became the basis of Jäti; the basis of raga. Svaras are seven, Gramas are three. Murchana System are twenty one, Tanas are fifty one; thus, is the Svara mandala says the Nararadiya Siksha.

(सप्तस्वराः त्रयोसामाः मूर्छनास्वेक विंशतिः । तानाएकोन पंचादतित्येव स्वरमंडलम् ॥)

#### Gana Kala or time of singing

The ancient Rishing, keeping in view the temperature, the atmosphere, the benefic and malefic effects on our body and nervous system, have classified the Samas accordingly, when singing would be free from blemish and beneficial. As such, some Samas like Bahish Pavamana Stotras should be sung in the morning; some in the early hours; some in the afternoon; some in the evening and some in the night. The tandi Brhmana gives details about this classification.

It is notable that this system came into Vogue in music also. Ex. *Early morning ragas* – Bhoopali, Bhauli, Malayamaruta etc.; *morning ragas* – Bilahari, Dhanyasi, Kedaradaula etc. evening ragas - Vasanta, Nata Kururanji, Poorvi Kalyani etc.; *All time ragas* – Bhairavi, Sankarabharana, Kalyani, Arabhi etc.

Long Compositions – The Sama Veda has some long compositions. Some of them require 30 minutes. Ex. Raja Sama, Maha Vaisvaanara Sama, Kasyapa Puccha Sama etc. Some groups of Samas require more time to sing. To sing some of them in detail and in groups require 2-3 hours.

In Karnatic music also, there one long compositions. Ex. Purandaradasa's Suladis. Ramaswamy Dikshitar's 108 Raga Tala Malika, Maha Vaidyanatha Iyer's 72 Mela Raga Malika. These require more than 2 hours to sing. Other examples of long compositions are Muthuswamy Dikshitar's Chaturdasa Ragamalika, Nakshatra Ragamalika of 27 rags. Here also, the influence of Sama Veda can be noticed.

In order to obtain Rasa, all svaras should be pronounced cleanly and loudly, without swallowing or numbling or throwing out some varnas. The svaras should be pronounced clearly without mixing. This shows that obtaining Gana Rasa was considered important. This undoubtedly paved the way for Rasa Viveka in music.

The Chandogya has laid down how the Sama Upasaka should be careful in singing; how important it is for the Upasaka and Sama to become one; how to differ the Svaras; how good singing bestows longevity; how he lives a shining life and how he becomes famous as a great soul.

The origin of the subject of merits and demerits of the singer can be seen here. Several applications or Prayogas of Sama Veda for obtaining health, longevity, curing diseases and fear have been dealt with in the Sama Vidhana Brahmana. The rhythmic waves of music, have the potential to envelop the universe, as they constitute the Nada Brahma. Its effect is



long standing. It acts on the nervous system and is capable of special results. The ancients who knew the potentiality of Samagana, used it as Sammohana Vidya. There have been instances of using Sana Veda for realising several desires.

In music we have instances of Raga Megha Malhar and Amrita Varshini for rain, Deepaka raga for lighting, Bilahari for saving a man from death and how these were used by Tansen, Multhu Swamy Dikshitar and Sadguru Tyagaraja. The latest is that of Bidaram Krishnappa a prominent musician of Mysore Royal Court of Yester Years, one Alwar Chettiar had lost his mental balance and Bidaram Krishnappa sang before him for 15 days as a result of which the Chettiar became mentally normal.

To summarise, Margi music which was a part of Vedic rituals and practices, developed within the compass of Vedic rules. It was influenced by Desi music and thus laukika music developed recording to the needs of Manoranjana. The Vedic Riks reflect the desires of all classes. Prof. A Hillebrandt says "the hymns did reflect the opinions, not only of the higher, but also of the lower classes and the popular traditions of different ages". We can undoubtedly conclude that the origin of pallavi, anupallavi, charana, their system of notation, Gamaka Vaachana, group singing. Tala system, manodharma music, the concept of avarta (आवर्त), Vilamba or slow tempo, counting, murchana, jätis and ragas, dhvani and Rasa Viveka, components of music and other subjects, which have developed during the course of centuries, in the Sama Veda. Hence, that every work on music and musicology quotes Yagyavalkya's couplet - सामवेदादिदं गीतम् संजयाह पितामहः ॥ and Sadguru Tyagaraga has sung - सामनिगमज सुधामयगान in his composition सामजवरगमन (Hindola).

#### The music of the Divya Prabandhas

In the Sri Vaishnava tradition, Alwars are the forerunners followed by the Acharyas. Sri Nathamuni was indeed a link as it were, between the Alwars and the Acharyas. The Srivaishnavas remember him even today, while they start chanting the Nalayira (4000) Divya Prabandhas thus:

## लक्ष्मीनाथ समारंभां नाचयामुन मध्यमाम् । अस्मदाचार्य पर्यन्तां वन्दॆ गुरुपरंपराम् ॥

When the devotional songs rendered by the great Alwas were almost extinet, it was Nathamunist who compiled them and took pains to put them in order and named them as Dravida Veda (Nathamuni was born in Viranarayanapuram – now Kallu Manatar Koil, a township 15 miles away from Chidambaram in Tamil Nadu). He lived between 823-924 AD. He was a great scholar in Sanskrit and many Sastras and a yogi. He revived the festival called Tiruvadhyayaganotsova – festival of recitation of Divya Prabandhas, which had stopped after the time of Tirumangai Alwar. He set them to music and revived their singing along with the Vedic recitation. He also organised a special kind of dance called Araiyar Seve and made arrangements to carry on the same in the Srirangam and other Vishnu temples. The Srivaishnavas considered the Divya Prabandhas equal to Sanskrit Veda and this has continued from the 9<sup>th</sup> century onwards and so, they are being respected as Ubhaya Vedantis.

The compositions of the Alwars have much musical value. This was noticed and understood by the scholars through the services of Nathamuni. He is regarded as the first Acharya in Srivaishnava tradition. These prabandhas were sung in ancient Tamil ragas or form. But in course of time, the practice of singing them has disappeared. Now they are recited even the

pronunciation of words is not clear. Each person recites in his own way according to his voice.

The Alwars contemporaries of some Saiva Nayanars. Whose outpourings are known as Tiru Vembavai, Thiru Vacha Kam, Tiruppugal, Tevaram etc. played a major role in the Bhakti movement and revived Hinorism in the middle ages. This period has been rightly termed as Isai-Pann Musics Golden Age.

It is known that the Alwar's Prabandhas were sung in pleasant ragas. Now, we have to find out the ragas of these prabandhas of the 103 panns of ancient Tamil music, about 28 panns have been recognised, with the help of the panns of Tevaram. In course of time, the names of the panns have changed into the names of ragas, only 24 panns have been surviving. In those days panns were classified into day ragas, night ragas and all-time ragas. The Tevaram and Divya Prabandhas served as the source of inspiration for the fertile growth of folk songs called Siddar Paadal.

Tevarans have what is known as Kattales (कहले). Similarly Prabandhams have osus (ओल्त्). This indicates the rhythm of the song. Based on the Pan Isai, it is possible to throw light on the music of the Prabandhas. Tevarams are sung generally in aadi, tripata and rupaka talas—time-measures at present. By following the metre of the Prabandhas, they can be sung set to these talas. The late Ariyakudi Ramannja Iyengar, the pole-star of Karnatak music. Set the 30 pasurams of the Tiruppavai to delectable ragas and used to sing one pasuram invariably in every one of his concerts. Similarly, another great musician of yester years, late T.K. Rangachariar set some of the pasurams of the Alwars to music and sing them in his concerts and popularised them.

In the 18<sup>th</sup> century Guruswamy Desikar of Tiruvarur being a musicians, revised the practice of singing Tevarams in Siva temples. Before these became extinct, following the old path or tradition, Tamil Isai Sangham of Chennai, has attempted its revival from 1949 and this has begin to pay rich results.

As stated earlier, Tevarams and prabandhas were sung in pans. Though there have been 103 pans, Only 24 of them have been used. Similar to these, the identical present day ragas are — Gandharm — Gayakapriya, Indalam — Lalita Panchamar (Mayamalava Gowla) Pancham — Aahiri, Seekamarani — Nadanama Kriya, Kurinji — Malahari, Vyala Kurinji — Saurashtra, Kausikam — Bhairavi, Sendaruti — Madhyamavati, Nattappadai — Nata Kurinji, Takkesi — Kambhoji, Sevvayi — Yadukula Kambhoji, Panjaram — Kedara gowla, Kolli — Sindhu Kannada, Payamtakka — Suddha Saveri, Megaraga Kuruji — Neelambari, Payam Paujula — Sankarabharana, Sādāri — Pantuvarali, Tiruttandakam — Begade, Kaantaaram — Navaroj, Andalakurinji — Saila Desakshi, Purancermai — Sreekanthi etc.

The system of singing the Divya Prabandha established by Nathamuni is now extinct. It is very difficult to know in which ragas they used to sing. Just as the singing of Tevarams has been revived, there is the need to do research and launch a movement of singing the Prabandhams as they were sung previously. Sri Rama Bharati has sung some pasurams and the cassettes are available. In the Sanskrit Research Academy of Melukote, a 500 year old manuscript of Pasurams has come to lights. It has the names of the ragas and ostus. Research has been going on in this regard. It will help us to know in what ragas these Prabandhams used to be sung 500 or more years ago. This discovery and research will pave the way for not only reviving, but also singing the prabandhams in a better and attractive manner.

सप्तस्वरैः समस्तंयो जगदेतत् चराचरम् । संजीवयति विश्वतमा सनो विष्णुः प्रसीदतु ॥